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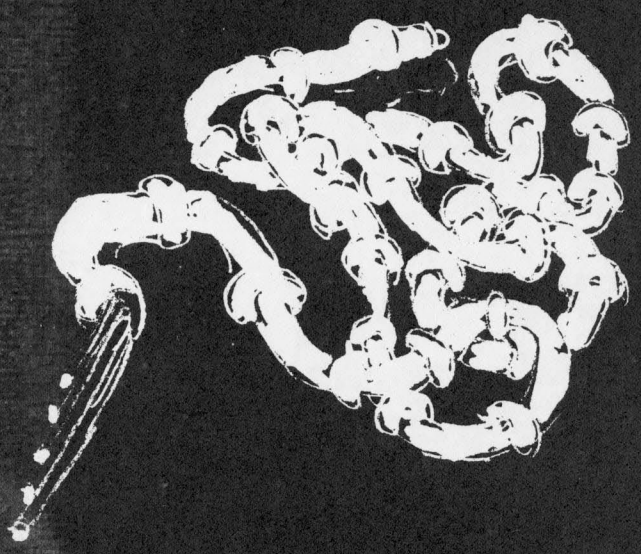
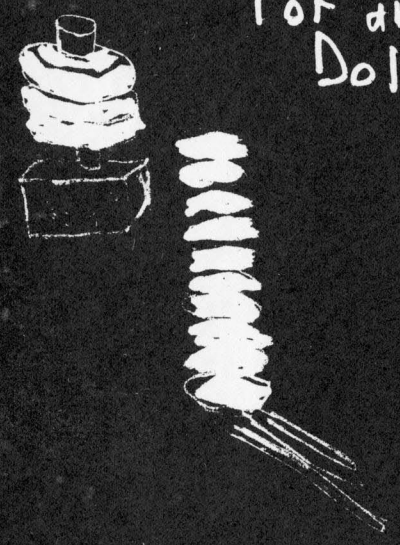
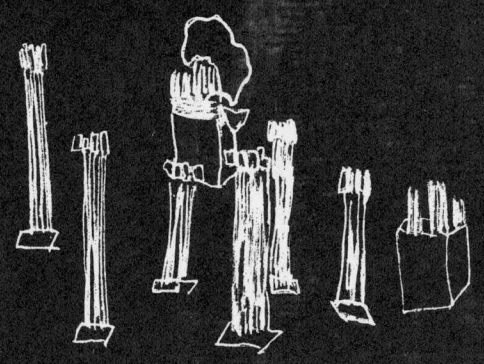
SOUND SCULPTURE

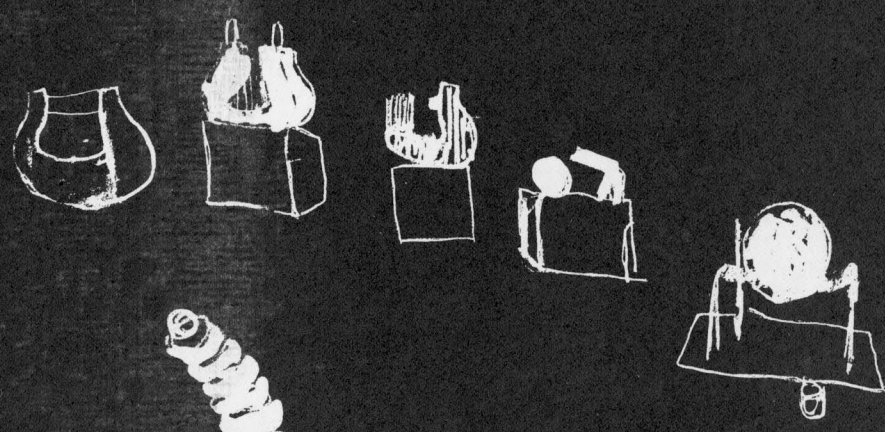
Will be sold 7:00–9:00 P M.
Fri. Mar. 9th

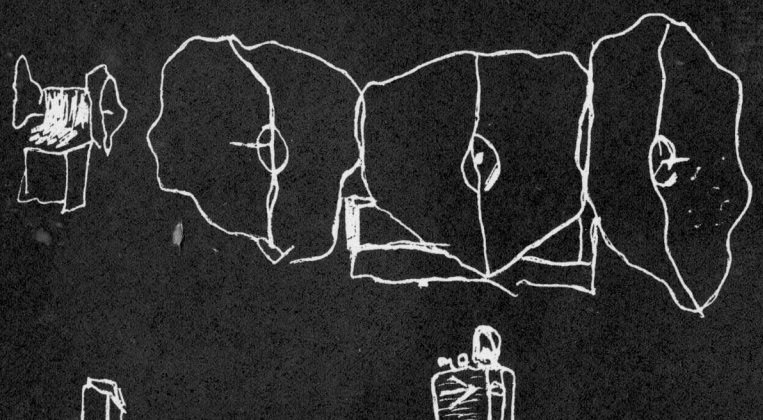
ADOLPH The Farm Cat, with a purr that Sounds better than all the Sound Sculpture, will be sold for anything over 1 Million Dollars.

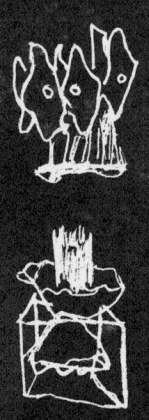


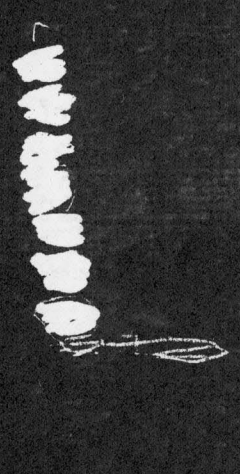


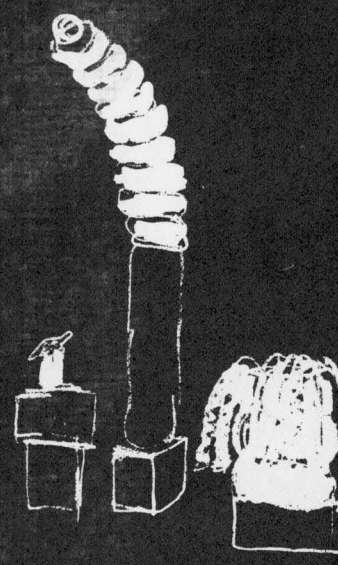


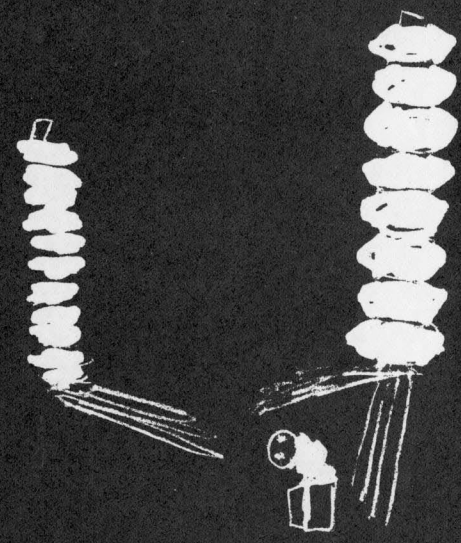


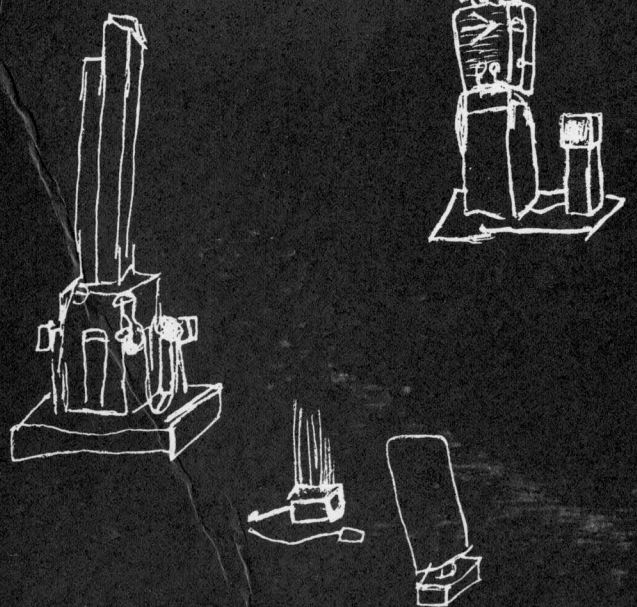












A.R.C. Records / ST 1001

The Sounds of SOUND SCULPTURE

CONTENTS

SIDE I

Band 1 (1:10) HARRY BERTOIA—*Sounding Sculptures*, 1965—1972
Four of his larger sculptures 48.75" to 81" (1238.3mm to 2057.4 mm) are activated by J.B. Floyd, David Rosenboom, and John Grayson.

Band 2(a) (:31) FRANCOIS AND BERNARD BASCHET
Glass Trombone, 1958
steel, glass and metal rods, aluminum, brass, cord
65" x 36" x 23 3/8" (1651mm x 914.4mm x 593.7mm)
French Monument Born on 57th Street, 1965
steel, aluminum
13' x 6' x 8' (3962.4mm x 1828.8mm x 2438.4mm)

2 (b) (1:47) *Harp*, 1965
aluminum
57" high (1447.8mm)
Untitled #7, 1966
stainless steel
35" x 48" x 22" (889mm x 1219.2mm x 558.8mm)
Untitled #21, 1967
aluminum, steel
27" x 18" x 18" (685.4mm x 457.2mm x 457.2mm)
Piano with Two Ears, 1963
wood, steel, iron, aluminum alloy
48" x 27" (1219.2mm x 685.4mm)
The foregoing are activated by Floyd, Rosenboom, and Grayson.

Band 3 (1:05) STEPHAN VON HUENE
Totem Tone #2, 1970
wood, leather, pneumatic system
10' x 4' x 2' (3048mm x 1219.2mm x 609.6mm)

Band 4 (1:31) HARRY BERTOIA—*Sounding Sculptures* 1965—1972
A Bertoia Gong 36" x 62" (914.4mm x 1574.8mm) plus six of his small—10" (254mm) to mid range—72" (1828.8mm) sound sculptures are activated by Floyd, Rosenboom, and Grayson.

Band 5 (1:32) STEPHAN VON HUENE
Totem Tone #3, 1970
wood, leather, pneumatic system
8' x 4' x 2' (2438.4mm x 1219.2mm x 609.6mm)

Band 6 (3:14) STEPHAN VON HUENE
Washboard Band, 1969
wood, leather trim, reeds, pneumatic system
7.5' x 4.5' x 2' (2146.3mm x 1231.9mm x 609.6mm)

Band 7 (:51) REINHOLD PIEPER MARXHAUSEN
THRONE DOME
metal
5' high (1524mm)

Band 8 (2:15) DAVID JACOBS
Wah Wahs 1 to 4, 1967
rubber, aluminum, air, electricity
Wah Wah 5, 1969
rubber, aluminum, air, electricity

Band 9 (2:42) STEPHAN VON HUENE
Totem Tone #5, 1970
wood, leather, pneumatic system
7' x 4' x 2' (2133.6mm x 1219.2mm x 609.6mm)
(Collection: Sam Francis, California)

Band 10 (2:11) STEPHAN VON HUENE
Rosebud Annunciator, 1969
wood, formed leather, pneumatic parts, pneumatic system
4' x 4' x 3' (1219.2mm x 1219.2mm x 914.4mm)

Total length: 19:34

SIDE II

Band 1 (6:05) STEPHAN VON HUENE
Totem Tone #4, 1970
wood, leather, pneumatic system
8' x 4' x 2' (2438.4mm x 1219.2mm x 609.6mm)
(Collection: Mr. & Mrs. W. Roth, California)

Band 2 (18:00) DAVID JACOBS
Hanging Pieces, 1970—1971
All are rubber, aluminum, motorized
H—1: 16' (4876.8mm); two pipes 6' (1828.8mm) and 9' (2743.2mm) in length.
H—2: 11' (3352.8mm); two pipes 6' and 9' in length.
H—3: 11'; two pipes 6' to 9' in length.
H—4: 11'; two pipes 6' to 9' in length.
H—5: 11'; one pipe.

Total length: 24:10

Produced by John Grayson and David Rosenboom.
Recorded at the Vancouver Art Gallery, Canada.
Remixed at the Electronic Media Studios, York University.
Album and insert design: A.R.C. Publications, Vancouver.

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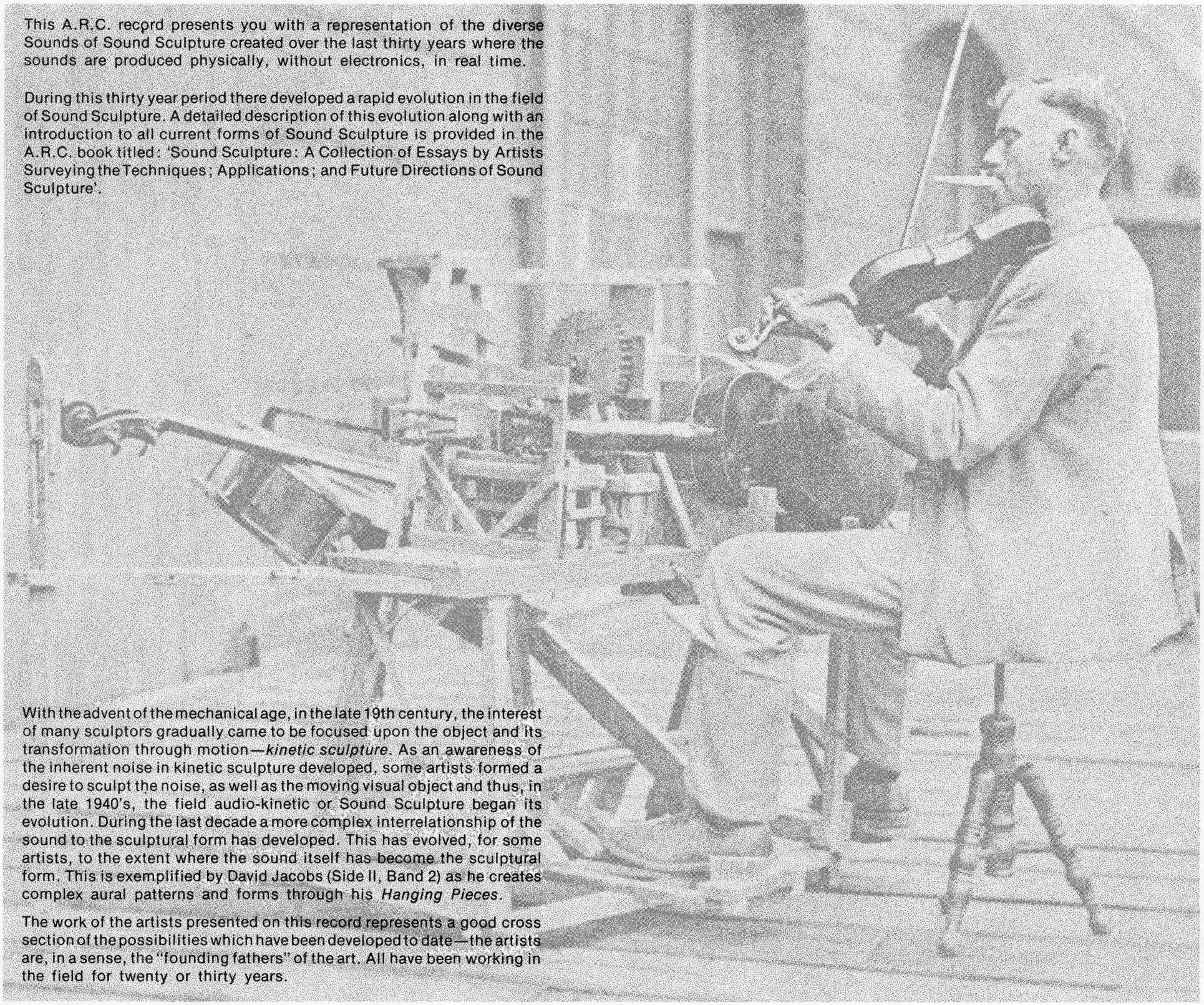
THE SOUNDS OF SOUND SCULPTURE

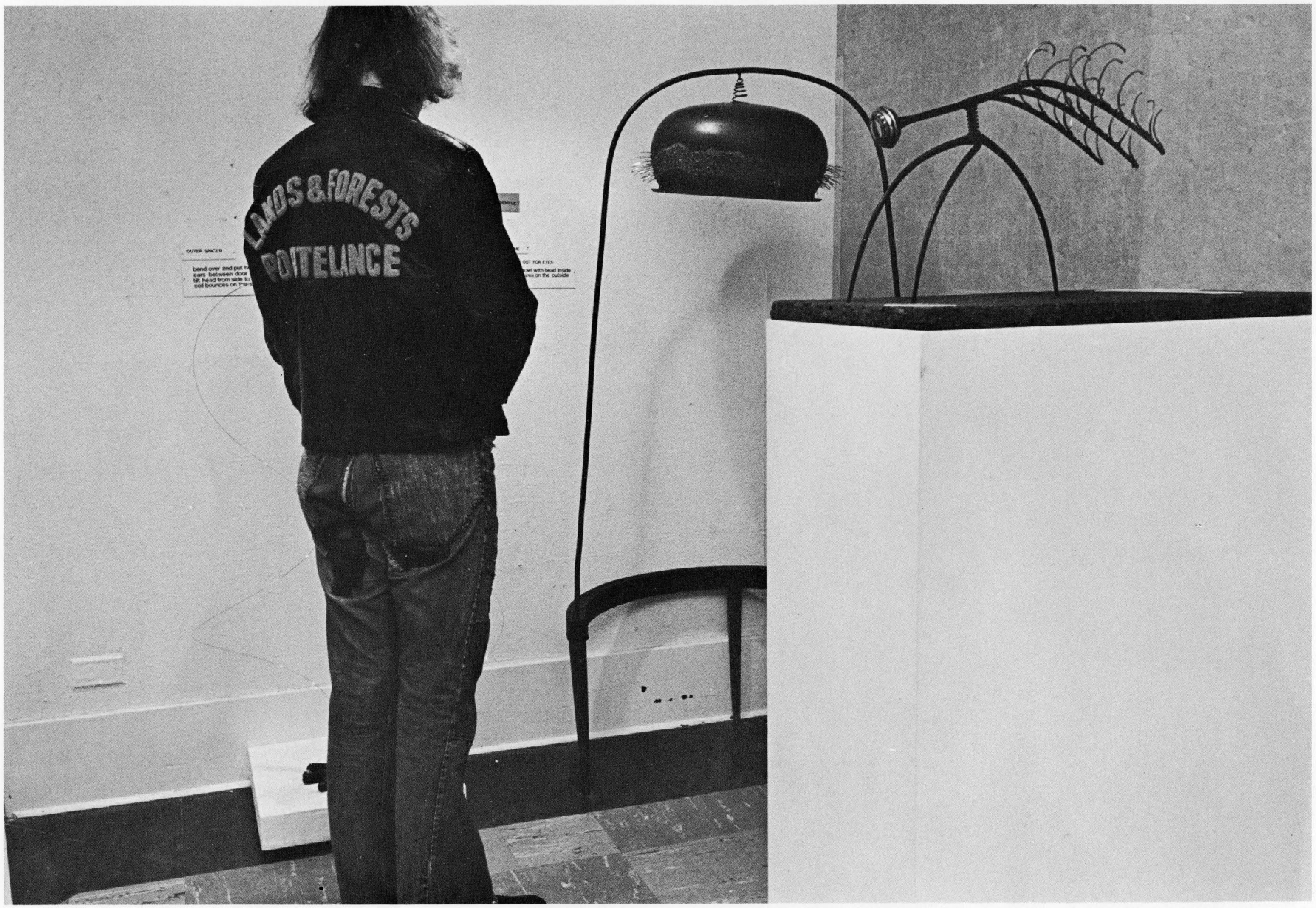
This A.R.C. record presents you with a representation of the diverse Sounds of Sound Sculpture created over the last thirty years where the sounds are produced physically, without electronics, in real time.

During this thirty year period there developed a rapid evolution in the field of Sound Sculpture. A detailed description of this evolution along with an introduction to all current forms of Sound Sculpture is provided in the A.R.C. book titled: 'Sound Sculpture: A Collection of Essays by Artists Surveying the Techniques; Applications; and Future Directions of Sound Sculpture'.



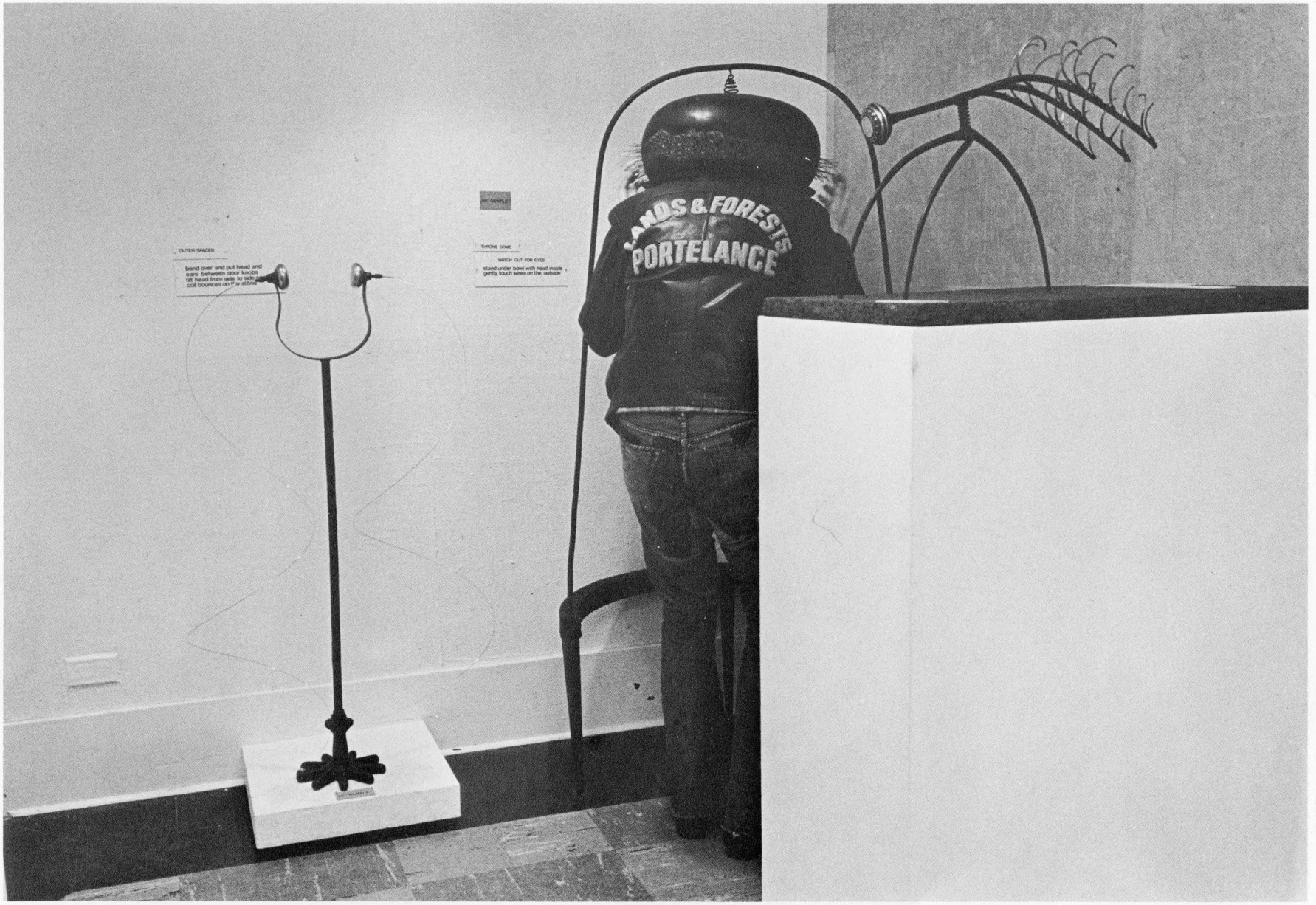
With the advent of the mechanical age, in the late 19th century, the interest of many sculptors gradually came to be focused upon the object and its transformation through motion—*kinetic sculpture*. As an awareness of the inherent noise in kinetic sculpture developed, some artists formed a desire to sculpt the noise, as well as the moving visual object and thus, in the late 1940's, the field audio-kinetic or Sound Sculpture began its evolution. During the last decade a more complex interrelationship of the sound to the sculptural form has developed. This has evolved, for some artists, to the extent where the sound itself has become the sculptural form. This is exemplified by David Jacobs (Side II, Band 2) as he creates complex aural patterns and forms through his *Hanging Pieces*.

The work of the artists presented on this record represents a good cross section of the possibilities which have been developed to date—the artists are, in a sense, the "founding fathers" of the art. All have been working in the field for twenty or thirty years.



THRONE DOME

REINHOLD PIEPER MARXHAUSEN, currently Head of the Art Department of the Concordia Teachers College in Nebraska, recently developed a unique series of Sound Sculptures: a group of *Musical Doorknobs*. Just one of these *door knobs* when pressed against an individual's ear and stroked gently, produces a lush and harmonically rich series of musical sounds which are audible only to the person stroking or moving that particular *door knob*. These plucking sculptures as Marxhausen calls them, are a delight, especially to children. Marxhausen's *Throne Dome,* presented on this recording, approximates the sound of several upper register *door knobs* combined into one plucking sculpture.


OUTER SPACER
bend over and put head and
ears between door knobs
tilt head from side to side
coil bounces on it's own
THRONE DOME
WATCH OUT FOR EYES
stand under bowl with head inside
gently touch wires on the outside
LANDS & FORESTS
PORTELANCE

THRONE DOME in use.

REINHOLD PIEPER MARXHAUSEN

"In the area devoted to Reinhold Marxhausen one found an equally poetic concept. Ordinary door knobs, used as resonators and studded with wires, could be held against the ear and plucked. Private concerts of subliminal delight. Objects in appearance like sea urchins, contemporary jewelry, subtle forms of extra-terrestrial life."

—Joan Lowndes, *artscanada*

THE SOUNDS OF SOUND SCULPTURE: A Cross Section Representing Three Decades of Sound Sculpture.
A.R.C. Dolby Processed recording # ST 1001.
Produced by John Grayson and David Rosenboom
for A.R.C. The Aesthetic Research Centre of Canada
Notes by John Grayson
Design by A.R.C.: Vancouver
Photos courtesy of Tod Greenaway, Vancouver Art Gallery.
Bertoia photo: W.A. Smith.

For a descriptive brochure, subscription form to the Journal of Experimental Aesthetics, or a list of current and forthcoming publications write:

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